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assumes also the rôle of editor, and he has acquitted himself of his nowise easy task in a manner most creditable. In the *Advertencia* he gives a very clear and succinct account of the various manuscripts of the *Conde Lucanor*, five in number, and also of the various editions that have appeared *hasta la fecha*.

The first printed edition, that of Argote de Molina (Sevilla, Hernando Diaz, 1575), of which I possess a copy, has been designated by Ticknor as "one of the rarest books in the world." The second, Madrid, 1642, is also of great rarity. The *princeps* of Argote de Molina was reprinted by Adalbert Keller at Leipzig, in 1839, but omitting both the preliminary and the supplementary matter. Gayangos next published it in the *Biblioteca de Autores Españoles*, taking as the basis of his text the Codex Gayangos (now in the Bibl. Nacional), but treating the text in a very arbitrary manner. Finally, four years ago (Leipzig, 1900) the lamented Hermann Knust, a scholar who had done so much for the history of early Spanish literature, resolved to publish a critical edition, which he did not live to finish, and which was issued after his death by A. Birch-Hirschfeld. In 1898 Sr. Krapf had published an edition of the *Conde Lucanor*, which, however, I have never seen, and now he publishes this new edition with all the excellence and skill in typography, for which his name is now so well known.

Since the appearance of the edition of 1898, the editor tells us, he has acquired possession of the manuscript formerly belonging to the Conde de Puñonrostro, one of the most valuable of all the codices of Don Juan Manuel, and which contains, besides the *Conde Lucanor*, several other important works, among which is the *Libro de los Assayamientos et Engaños de los Mugerres*, which was published, 'pero malisimamente,' by Comparetti in 1869 in his *Ricerca intorno al libro di Sindibad*, a book which has become very scarce. We hope Sr. Krapf may find an opportunity of publishing also this important text.

The editor describes in detail the *Códice Puñonrostro*, which seems to have suffered considerably at the beginning, and also shows lacunæ in various places. Nevertheless, while all the other manuscripts contain but fifty-one tales, this codex contains fifty-four.

Of the edition published by Sr. Krapf, he says: *Este trabajo es exclusivamente mio, sin que nadie intervenga en él.*

Both these publications of Sr. Krapf are excellent and deserve the warm encouragement of all students of Spanish.

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## SPANISH LITERATURE.

R. MENÉNDEZ PIDAL: *La leyenda del Abad Don Juan de Montemayor* (Gesellschaft für romanische Literatur, Band II), Dresden, 1903.

In this work the author of the *Leyenda de los Infantes de Lara* has given further proof of his skill in investigating the epic tradition of his native land. Ripe scholarship, patient industry, and the application of sane principles of editorship are characteristic of this present volume as they are of all the other works of the energetic young professor of the University of Madrid.

The earliest mention now to be found of the legend of the Abbot John of Montemayor is of the fourteenth century and occurs in the introduction of the lost poem of the Portuguese Alfonso Giraldes on the battle of Salado (1340). In the seventeenth century the work of Giraldes was still known to Jorge Cardoso, who in his *Agilogio lusitano* (1652) quotes these verses of it:

Outros falan da gran rason  
De Bistoris gram sabedor,  
E do Abbade Dom Ioon  
Que venceo Rei Almançor.

In her article on Portuguese literature in Gröber's *Grundriss der romanischen Philologie* (II, ii, 206), C. Michaëlis de Vasconcellos judged that Giraldes referred to a Portuguese poem on the Abbot John, but Menéndez Pidal thinks this doubtful, and he here proceeds to point out evident signs of a Castilian (Leonese) origin and of Castilian (Leonese) inspiration in the legend.

After the rather casual mention of the Abbot by Giraldes, no trace of the legend is to be found in Portugal until at a relatively late date it is taken up by learned writers. On the other hand,

about a century after the time of Giraldes, we find evidences of a knowledge of the legend in Castile, for Diego Rodríguez de Almela in his *Compendio historial* (compiled about 1479) devotes a long chapter to an account of the victory which the Abbot John gained over Almanzor. Furthermore, with the advent of the printing press the story became the subject of a chapbook, a popular work of which editions are mentioned from 1506 on. Of the chapbook Menéndez Pidal has utilized a re-impression of Cordova, 1562. He believes that Almela's account and that of the chapbook proceed from a common prose text. This common prose source was greatly abbreviated by Almela, while in the chapbook, which comes later, it has suffered certain alterations. It was probably some popular book and not a part of an unknown chronicle anterior to that of Almela.

The outlines of the legend as gathered from Almela and the chapbook are these. The Abbot John of Montemayor, a great noble and the chief of all the abbots of Portugal, finds an abandoned child (the offspring of an incestuous union) at his church door one Christmas day. He gives the child the name of García, and rears him tenderly, sending him later to Leon to receive knighthood from King Ramiro. Back again in Montemayor, García is made Captain of the Abbot's men, but his criminal origin could only produce in him a perverted nature, as is proved by the fact that he now determines to become a renegade and enter the service of Almanzor, the Moorish king of Cordova. After notifying the latter of his purpose, he obtains leave of the Abbot to go forth and fight the infidel, and the Abbot furnishes him with men and supplies, sending with him also his nephew, Bermudo Martínez, to the end that the two young men may watch over each other's safety. In the preparations made for García's departure, Menéndez Pidal sees an imitation of those attending Mudarra's departure from Cordova in the Legend of the Infantes of Lara. Reaching Cordova, García is received by Almanzor, he renounces Christianity and is circumcised. Bermudo escapes and brings the news of the treachery to Montemayor. The renegade now accompanies Almanzor on an expedition into the Christian region; he profanes the sacred shrine of Santiago in Galicia, and with the Moorish forces finally

besieges his benefactor, the Abbot, at Montemayor. Famine presses hard upon the followers of the Abbot and they are now reduced to a last stand in the castle. As their destruction seems inevitable, the Abbot proposes to the survivors of his forces, that they kill their old men, women and children, to save them from the clutches of the followers of Mahomet, and that then they go forth and meet their deaths in conflict with the Moors. Following the example of the Abbot, who slays his own sister and her five little ones, the Christian soldiers kill their dear ones and destroy all their wealth: then they sally forth. They encounter the renegade García, who is slain by the Abbot, and they make so fierce an onslaught upon the main body of the Saracen army, that Almanzor and his men seek safety in flight. In details of the description of this flight occur elements, which Menéndez Pidal thinks due to the influence of the *Poema del Cid*. The Abbot presses hard upon the fleeing Almanzor, and succeeds in touching the latter's *aljuba* or tunic; he is not able to slay the Moor, however, and Almanzor, turning around, proclaims that the Abbot has not wounded him, but has only torn his tunic ("salvo que el aljuba le avía rota"). From this circumstance, says the legend, the place was ever after called Aljubarrota. The Christians pass the night on the mountain of Alcobaza, and the next morning they learn that all their dear ones, whom they had slain at Montemayor, have been revived by a miracle of God. The Abbot determines not to return to Montemayor, but with his share of the spoils he builds the church and monastery of Alcobaza, and there ends his life. Since his time, no one can become abbot of this monastery except a knight tried in arms.

This tradition of the founding of the monastery of Alcobaza is, as Menéndez Pidal shows, entirely devoid of historical truth. We know the circumstances of the founding of that institution to have been quite different, and, to be brief, we may say that the whole legend of the Abbot John lacks the basis of fact. Later learned Portuguese writers sought to give it one by identifying the monastery with the one founded at Ceica; but the geographical details of the legend and other reasons make this impossible. So, then, the primitive poem dealing with this story was practically a fiction

from beginning to end. The central feature of the legend, the slaying of the old men, women and children, may have been suggested by other circumstances in Spanish legend or history. For example, there are the stories of Numantia and Saguntum, and many accounts of nuns and damsels who disfigured themselves so as not to be attractive to the Moorish conquerors. Close analogues are also to be found in the legend of the Captain García Ramírez and the Virgin of Atocha, and in the famous Mediæval story of *Amis et Amile*. It is patent that the author of the poem had not far to go to get this element of his story. It is equally clear that he reached out about him into the existing Spanish *cantares de gesta*, and borrowed from them many traits and customs of the Old Spanish epic. The *Poema del Cid*, the legend of the Infantes of Lara, and the story of Fernán González were certainly put under contribution by him. The versification of the primitive poem was also that of the Spanish *cantares de gesta*, for, as Menéndez Pidal shows (pp. xxx-xxx), traces of assonanced *laissez* are to be detected in the prosification of Almela, and especially in the printed chapbook. In short, the lost poem on the legend of the Abbot John was, in inspiration, style and versification, a *cantar de gesta*.

The supposition that the Spanish *cantar* was based on a Portuguese poem, which would then be that known to Giraldes, is shown by many arguments drawn from internal evidence to be unfounded. For, first of all, the events narrated are placed in the time of King Ramiro of Leon, i. e., before the establishment of the kingdom of Portugal. Now, any Portuguese poet would doubtless have placed the happenings in the time of a Portuguese monarch, e. g., in that of Alfonso Enriquez, the real founder of Alcobaza. Besides, the only historical elements in the story—the destruction of Santiago and the name of King Ramiro—belong to Leonese history. Everything points to a Leonese *juglar* as the author of the poem, and the allusions made by him to Portugal are of a superficial nature and not vital to the tradition.

In pages xxxvi-li of the Introduction, Menéndez Pidal discusses the various redactions of the *Compendio historial* of Almela and their diffusion, and he makes it clear that there once existed another redaction of the chapbook. The late and learned

Portuguese modifications of the legend of Abbot John are treated with fullness in the rest of the Introduction.

This brilliant and convincing study is followed by the text of two redactions of the *Compendio* of Almela and by that of the printed chapbook (*Historia del Abad Don Juan de Montemayor*) of Valladolid, 1562. A useful glossary and an index of names close the volume. In the chapbook story (page 47, ll. 11 ff.), it is stated that the Abbot John's men gave communion to each other before their sally. Here, as Menéndez Pidal points out, reference is probably made to the epic tradition of lay administration of communion by means of earth. To a discussion of this tradition, of which examples are found in several literatures (e. g., French, Spanish, Italian and Germanic), the present writer hopes soon to return.

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## THE EDDA.

*Eddica minora*, Dichtungen eddischer Art aus den Fornaldarsögur und anderen Prosawerken, hrsg. von A. HEUSLER und W. RANISCH. *Dortmund*: 1903.

This book is a valuable contribution in the field of Icelandic literature, in that it presents in one well-arranged volume a number of poems of a similar character which have hitherto remained scattered about in various volumes. The twenty-five poems of this collection are:

- I. Das Lied von der Hunnenschlacht (*Hervararsaga*).
- II. Das Hervorlied (*Hervararsaga*).
- III. Die *Biarkamál*.
- IV. Das Innsteinlied (*Halfssaga*).
- V. *Víkarbálkr* (*Gautrekssaga*).
- VI. *Hrókslied* (*Halfssaga*).
- VII. *Híalmars Sterbelied* (*Orvar-Oddssaga* and *Hervararsaga*).
- VIII. *Hildebrands Sterbelied* (*Ásmundarsaga*).
- IX. *Orvar-Oddr Sterbelied* (*Orvar-Oddssaga*).
- X. Das Valkyrjenlied (*Níalssaga*).